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GERMAN-ENGLISH DICTIONARIES.

A Universal English-German and German-English Dictionary by Dr. FELIX FLÜGEL. Fourth, entirely remodelled, edition of Dr. J. G. FLÜGEL's Complete Dictionary of the English and German Languages, Braunschweig: George Westermann, 1891.

Encyclopaedic English-German and German-English Dictionary. Uniform in plan and arrangement with Sachs-Villate's French-German and German-French Dictionary. By Professor Dr. ED. MURET. Berlin: Langenscheidt, 1891.— [A.—Brahmin.]

The announcement of the fourth completely revised edition of 'Flügel' may serve as a convenient occasion for alluding briefly to the principal publications which have already appeared in the same field. One of the earliest as well as the most imposing is 'Lucas,' a bulky jumble of heterogeneous definition, expensive and scarce. 'Hilpert' is voluminous and still valuable, but somewhat out of date and hard to find. 'Grieb' is more modern, but enlarges only slightly the vocabulary of its plundered predecessors. For ordinary purposes the most available dictionary at present would be either 'Thieme-Preusser' or 'Cassell-Heath.' The former is more detailed and notes the accent of German words; the latter, for its size, is remarkably comprehensive and fresh. Both contain many recent terms, although neither has been revised sufficiently to indicate to those who desire them all the recent changes in orthography, nor does either treat pronunciation with satisfactory thoroughness, or the nomenclature of persons and places. 'Whitney' is suggestive in etymologies, but is meagre in definition and specially inadequate in the English-German portion. 'Longmans' is a truly admirable pocket dictionary—for the overcoat. As yet there is nothing in German to match the marvelous 'Dictionnaire de Poche' of John Bellows. Numerous other mediocre works also exist, until the list dwindles down finally to the insignificant 'Feller.' 'Hoppe,' at present far from complete (Berlin, 1888, A.-Close), if ever finished on the same scale as the initial part, is to be an elaborate and invaluable English-German Dictionary. 'Muret,' now going through the press, includ-

ing many biographical and encyclopedic details, seems to be the only formidable rival of 'Flügel' as a fairly exhaustive work of reference. Among the characteristics of 'Muret' is an elaborate system, carried out with bewildering thoroughness, of typographical devices to convey a variety of condensed information by means of conventional pictured signs, together with a large number of general and special orthoëpic symbols, and an abundance of familiar and unfamiliar abbreviations. These signs and symbols and abbreviations are all carefully explained either upon the margins or in an appropriate introduction. The page is rendered somewhat uncomely, but to one who has mastered the key the advantage is obvious. The prospectus declares that the vocabulary is the richest and most complete of its kind, and supports the claim by a comparative count of 'Murray,' the 'Century,' the 'Imperial,' 'Webster,' 'Flügel,' etc., from *A* to *Achaean*, in which Muret's name leads all the rest. A reviewer in the *Nation*, however, (March 19, 1891) has already indicated that this plurality is partly gained by a padding of geographical names; and, it might have been added, by the incorporation of many simple compounds, of a number of rare or obsolete words, and of the riches of our scientific and technical terminology. But this very explanation will betray the copious nature of the work. Although it lacks the literary finish in execution and the abundance of quotation from English authors which adorn 'Flügel,' it promises to be a masterpiece of conscientious and comprehensive lexicography. A more detailed examination of its contents must naturally be deferred until the issue has progressed further.

Of the nature and scope of the German-English part we have as yet no information beyond the general announcement, which presents as editor the weighty name of Prof. Daniel Sanders. The revised orthography is to be employed. The publication of the whole work is professedly to be completed within about six years, but according to most precedents this *terminus ad quem* will be extended into the next century. Meanwhile we have in 'Flügel' an excellent guide to carry us over the interval.

Looking more closely at the latter work, we find that the external appearance leaves little to be desired. The typographical treatment of the page is admirable, and forms a strong æsthetic contrast to the appearance of Muret's columns, which bristle like the field of Cadmus.

The German-English part contains 923 three-column pages, while the English-German portion requires about double that space. This is partly occasioned by the liberal supply of quotations from English writers, illustrating historically the use of the word under discussion. These quotations are drawn from the standard English and American classics of the last two or three centuries, with a considerable proportion from recent literature, and are so judiciously chosen that they will be as interesting to the English reader as they must be edifying to the foreign student. In citations from Shakspeare, an occasional happy translation by Tieck or others has been utilized.

The usual number of tables of verbs and nouns, and keys for pronunciation, have been appended, while proper names, geographical and biographical terms, and in short the whole substance of such appendices as those of Webster and Worcester, where employed, is spread through the main vocabulary. The range of definition is generous, and includes not merely the current literary vocabulary, but technical terms, slang, and the special nomenclature of the various sciences. The terminology of botany, mining, ornithology, for instance, and of the sea, seems well represented, and phrases from Latin and the modern languages find a place. The familiar names of classic fable appear in profusion, but many of the characters of Germanic mythology are left shivering in outer darkness. We note the *Asen*, to be sure, but not all of their individual representatives. In these days of the worship of Wagner if not of Klopstock, the names of *Loki* and his fellows ought not to fail; nor should *Brunhilde* and *Chriemhilde*, *Siegfried* and *Hagen* be conspicuously wanting. If *Apollo* is given, why not *Baldur*? If *Aphrodite*, why not *Frau Holda*? But while *Hercules* and *Cerberus* and *Oceanus* are there, *Fenrir* is absent, and *Fafnir* and *Grendel*, as well as *Heimdall* and the tree *Yggdrasil*.

The terminology of scientific grammar, in-

cluding phonology, has also been treated somewhat meagrely. This meagre treatment, however, is in large measure due to what Dr. Wright, the talented translator of a part of Brugmann's comparative grammar, styles "the poverty-stricken state of our language as regards current philological technical terms." It would indeed be a boon to the beginner in philological research if some competent hand were to collect and elucidate in a special and compact vocabulary the corresponding terms in both languages which are peculiar to the study of linguistics. This work has already been done in part by the translators of Paul and of Braune, of Brugmann, of Kluge, and of Behaghel.

Further, the common parlance of the card table may be found, although not all the special terms are given. *Slam* and *ruff* and *rubber* appear in both parts, but *finesse* is omitted. *Revoke* is given, but not *deny*; and *cross-ruff* appears only under *Zwickmühle*.—The terms of the game of cricket, which German schools are beginning to practice, have not been incorporated.

The discussion of adverbs and prepositions in both parts is thoroughly satisfactory, a desirable feature in view of the unfinished 'Grimm' and the inadequate treatment in 'Sanders.' To verify this, one needs merely to open the work at random, for instance at *ab*, *an*, *auf*, *aus*, *bei*, *bis*, *her*, *hin*, *von*, *vor*, *zu*; or at *about*, *abroad*, *across*, *after*, *between*, *for*, *on*, *out*, *over*, *to*, *under*.

The idioms with verbs are fully presented, as may be seen in the articles *break*, *come*, *do*, *get*, *let*, *make*, *put*, *throw*, and the corresponding German words. Note, for instance, *gehen*, *lassen*, *machen*, *stehen*. Words such as *cully*, *deemster*, *Dixie*, *Downing Street*, *Drawcansir*, *ducdame*, *Minerva Press*, *Ninini-pimini*, *sawney*, *slyboots*, *storge*, *touch-and-go*, *wegotism*, illustrate the variety of definition, while articles like *bill*, *body*, *eye*, *fall*, *Miss*, *run*, *self*, *she*, *sir*, *take*, *turn*, *way*, *what*, or *Auge*, *Glück*, *Kopf*, *Schlag*, *schon*, *Zug*, will show the thoroughness with which the meanings and use of a term have been traced. Another valuable feature of the work may be found in the articles on the various letters, where many useful abbreviations are grouped. Variations

of pronunciations are carefully indicated, as in *clerk, contrite, desiccate, Elizabethan, imbecile, levant, prow, reverie*, and many others. The revised orthography has not been used, and scientific etymology has been attempted. The latter omission needs no explanation, but one might well be curious to learn the views which in the former case have prompted so conservative a course. Perchance these views may be given in the Supplement, which has not yet appeared.

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SPANISH LITERATURE.

La gesta del Cid Raccolte e Ordinate dal Prof. ANTONIO RESTORI. Milano: Hoepli. 1890. 8vo, pp. 272.

THIS is "una cretostomazia speciale delle opere e dei documenti spagnoli concernenti il Cid." In addition to many extracts from the 'Poema del Cid,'—about a third of the entire poem is given, the various passages being connected by a running analysis,—Restori has here collected a large quantity of material from sources that are not easily accessible. As no text of the 'Poema' has appeared since that of Vollmöller (1879), which is long since out of print, this part of Restori's book will serve a very useful purpose.

In addition, the volume contains extracts from the 'Cronica Rimada,' the romances, poems, dramas and novels in which the Cid material has been treated in Spanish literature; the whole being followed by a good glossary and an index of proper names.

However excellent the Chrestomathy of Restori may be in other respects, his method of scansion of the 'Poema' certainly seems remarkable. The measure he has used may not be intended for the eye, but the question is, will it adopt itself to the ear? It would have been very interesting, if, in his Introduction, Restori had again briefly given his views about the metre of the poem, as his article in the *Propugnatore*, to which he refers, is not easily within reach. Of this part of his work Baist says:

"die metrische Auffassung ist die unhaltbarste, welche noch dem Denkmal entgegen gebracht worden ist."¹

¹ *Literaturblatt*, December 1891, col. 411.

Much has been written upon the versification of the 'Cid,' the latest article that has appeared being by Cornu in his "Études sur le Poème du Cid," in the 'Études Romanes dédiées à Gaston Paris.'² Here Cornu comes back to the opinion expressed by Pidal forty years ago, that the 'Poema del Cid' is written in the measure of the old *romances*. Baist does not think that Cornu has proven his theory, nor does he think that the alexandrine is the basis of the poem. Cornu, p. 420, says:

"On peut donner plusieurs preuves que le vers de quatorze syllabes, coupé en deux moitiés par les éditeurs de romances, est aussi celui du P. du Cid, quoique, dans l'état où il nous est parvenu, la versification y soit excessivement maltraitée."

The weakest of these proofs, Cornu continues, is that which may be deduced from the verses "which remained safe and sound in the not very faithful memory of Per Abbat," and he gives a number of fourteen syllable verses: all in all, such sound verses make up about one third of the whole poem. A better proof, he says, may be found in the 'Cronica Rimada,' "but the best proof of all to establish that the verse of fourteen syllables is that employed by the poet, we find in the half-verses which contain proper names,"

of which he gives a classified list. Such are:

Peso [eut] a Albardiaz. 2042.

El castiello de Alcoçer. 569.

Pesa a los de Alcoçer. 861, etc.

Whatever view of the metre of the 'Poema del Cid' may be taken, it is certainly impossible, in the present corrupt state of the text,—the MSS. in the opinion of Prof. Baist being of the fourteenth century,—to force the thirty-seven hundred odd verses into any uniform measure.

A few examples of Restori's method are subjoined:

De los sos oïos tan | fuerte mientre lorando. 1.

E sin falcones e | sin adtores mudados. 5.

Los de dentro non les | quieren tornar palabra. 36.

Myo Çid Ruy Diaz, el | que en buen ora çinxo espada. 58.

Non lo conpra ca el | se lo avie consigo. 67.

Ya lo vedes que | el rrey le a ayrado. 114.

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² Paris, Bouillon, 1891.